

SCOTTISH ART REVIEW



SPECIAL GLASGOW NUMBER

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The SCOTTISH ART REVIEW

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GLASGOW CATHEDRAL

GLASGOW CATHEDRAL stands on a site which has been sacred for more than 1300 years. For it was on the sloping bank of the Molendinar Burn that the good Celtic bishop, St. Kentigern, was buried in 603. So beloved was he in Strathclyde that he was always known as Mungo, 'Dear One'. Although the first account of his life and work was only written more than two centuries later, the memory of his saintly Christian character had survived and been handed down from generation to generation in quaint and charming legends. Several of these legends are symbolised in Glasgow's coat-of-arms by the fish with a ring, a bird, and a bell.

While fact and fiction are inextricably woven together in stories of St. Kentigern that have come down to us, yet it was undoubtedly due to his work and influence that the Christian Faith was carried from his headquarters in Strathclyde far and wide through Lanarkshire and up the Western coast of the Scottish Highlands.

It can probably be taken at least as highly probable that some simple place of worship stood over or near the site of his grave from the beginning of the seventh century onwards. But it was not until the twelfth century that the first small Cathedral Church was erected by Bishop Jocelin. Only a fragment of this earlier building, in the shape of a pillar and part of an archway, survives.

The earlier stone church was destroyed by fire; but at the beginning of the following century the foundations of the present building were laid. And, incredible though it seems, the whole of the eastern half of the present splendid Gothic Cathedral as we see it today was erected by one Bishop, William de Bondington, in the space of some thirty years.

This part of the building consists of two storeys, an arrangement which was made possible by the sloping nature of the ground. The upper storey, with its four great eastern

lights and high vaulting, forms the quire. In the centre of the Lower Church is all that remains of the tomb of St. Mungo, goal of many pilgrimages in Mediaeval times, but still clearly defined by a raised stone platform and four encompassing pillars. On the low vaulting above can be seen traces of white limewashing and vestiges of the red and blue colouring which decorated the ribs of the arches. The whole of this crypt, with its intricate and elegant design of arches and pillars, and four small eastern chapels, is a thing of singular beauty; an architectural achievement unequalled of its kind by anything elsewhere in Britain.

The nave was completed soon afterwards; but the great central tower was not erected until the 15th century. It was Bishop Cameron who completed the small but beautiful chapter-house at the north-east corner of the crypt and the lovely sacristy above it. Later still a spire was added to the tower. The tall bell-tower, built soon after the nave, at the north-west corner of the church was unfortunately demolished in 1846.

The great statesman-archbishop Robert Blacader set up the heavy stone screen about the year 1500, which almost completely separates nave and quire. While sometimes inconvenient when large congregations assemble, this screen is almost the only one of its kind remaining in Scotland. It provides in any case a splendid platform for the great organ and members of the choir.

Apart from the removal of the two western towers, Glasgow Cathedral has externally suffered almost no change since Mediaeval times. Unfortunately the same cannot be said of the interior. For nothing remains of the mediaeval furnishings, altars, ornaments, glass, or quire-stalls. The remarkable fact is however that the great church has never been roofless, like so many others, and the worship of God has been carried on continuously



Top left GLASGOW CATHEDRAL



Top right The LOWER CHURCH with the TOMB OF ST. MUNGO

Lower left The STONE SCREEN set up by Bishop Blacader about 1500.

Lower right THE BLACADER CHAPEL



within its walls for some 750 years.

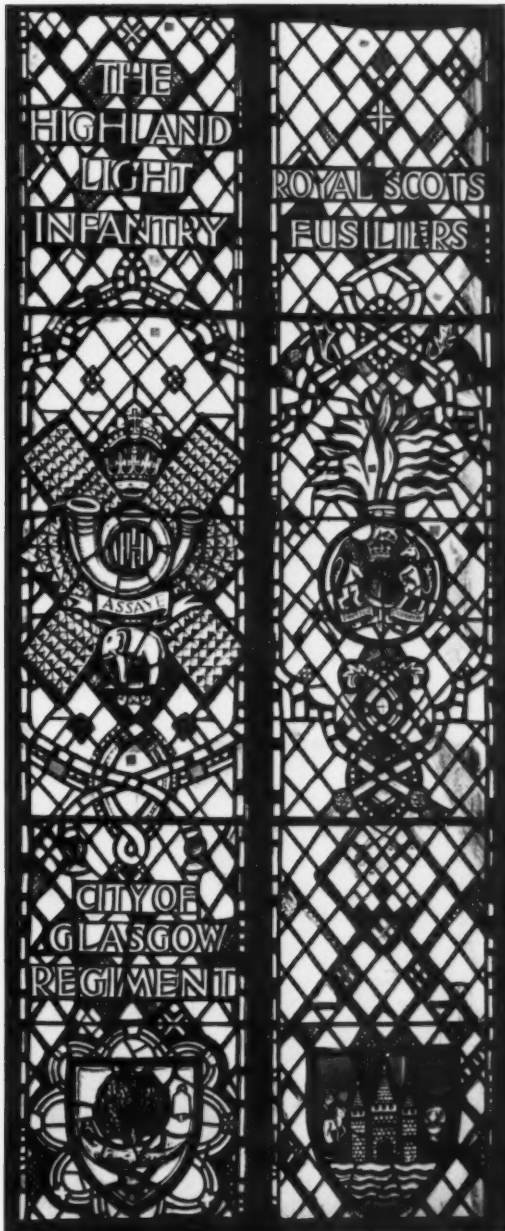
Some of the present furnishings are also of considerable interest. The quire pulpit was made about the year 1600, and among those who have preached from it was Donald Cargill, the Covenanter who was put to death for conscience's sake in the Grassmarket, Edinburgh in the troubled times of the 17th century. On the side of the pulpit can be seen an old hour-glass, which in most Scottish churches of former days reminded the preacher of the permissible length of a sermon! The finely carved 17th century wooden lectern is French. There is a Royal Pew close to the chancel, where members of the Royal Family sit when attending Divine Service.

But perhaps the most interesting of the more modern adornments of the Cathedral are the windows, which are filled by stained-glass made by eleven of the most distinguished artists working in this medium in Scotland and England, and constitute the most representative collection of contemporary stained-glass to be found anywhere in the British Isles.

On the south side of the church, below the short transept, is the last addition made to the Cathedral: a chapel of singular beauty built by Archbishop Robert Blacader about 1500 A.D. On the vaulting are sixty-four finely carved bosses, all different in design. The tapestry frontal of the Holy Table, made by the Dovecot Studios in Edinburgh, shows the arms and insignia of the Archbishop, as do also some of the stone bosses.

The removal of the two towers sadly impoverished the west front of the Cathedral. But the visitor who walks across the grass among the recumbent grave-stones to the south gains a view of the ancient church in all its majestic and massive dignity, and shows with what brilliant imagination and architectural skill the builders took advantage of the sloping bank above the stream where Glasgow's patron saint lies buried.

(The Cathedral is open to visitors during weekdays from 10 a.m. to 5.30 p.m.)



DETAIL OF
STAINED GLASS WINDOW
BY WILLIAM WILSON

GEORGE EMSLIE

GLASGOW: THE NONSUCH OF SCOTLAND

However, I'll subscribe it the nonsuch of Scotland, where an English florist may pick up a posie; so that should the residue of their cities, in our northern progress, seem as barren as uncultivated fields, and every field so replenished with thistles that a flower could scarcely flourish amongst them, yet would I celebrate their praise, O Glasgow! because, of those pleasant and fragrant flowers that so sweetly refreshed me, and, to admiration, sweetened our present entertainments.

Richard Franck in his *Northern Memoirs*.

FRANCK'S NOTORIOUSLY extravagant prose makes his appreciation of Glasgow seem ridiculously high but there is no doubt that he was sincere in his praise—and that the Glasgow of his time deserved it. He saw Glasgow in 1656 as a traveller escaping for a time from the repressions and intrigues of the Cromwellian government. Large scale commerce had not yet come to quicken the pace of Glasgow's living and the industry which blackened the city's walls and swelled its population was even further away in time. Glasgow was a very pleasant place, more like a large village than the metropolis of western Scotland.

In 1656 the population of Glasgow was about 14,000 and its official institutions gave it a somewhat top-heavy look. There was a High Kirk, which, a century before, had been the cathedral of a great diocese which stretched from the Borders almost to the Highland Line; there was a university which had attained almost international fame; there was a Fair founded in the twelfth century and resorted to by Highland cattle-dealers, Border shepherds and Ayrshire farmers, and there was a steady trade, although it was not widespread, in the locally-produced commodities.

The mediæval ecclesiastical city had practically died at the Reformation and the centre of Glasgow's life had moved south to the Cross but the shell of the old city of the bishops was still there in 1656. It being the Cromwellian period there was no archbishop of Glasgow then and the Cathedral was shared for worship by three congregations—the Inner High in the Choir, the Outer High

in the Nave and the Barony in the Crypt. One imagines that the Songs of Zion, droned out by these three congregations at one time, must have sounded like the music of Bedlam and that the preachers must have been chosen for loudness of voice, not only to fill the high-vaulted kirk but to compete against each other.

The Bishop's Castle still stood next to the Cathedral, unoccupied by a bishop then but used from time to time as a prison in the civil and religious strife that was always breaking out. The old prebendal manse, once lived in as town houses by the higher clergy of the pre-reformation cathedral, still stood, although now occupied mainly by Glasgow gentry, in places like the Drygate, the Rottenrow, the Castle Wynd and the Stablegreen Port.

The University puzzled Franck. He mentions '... a college, which they call a university; but I'm at a stand what to call it, where one single college compleats a university.' There spoke an alumnus of Cambridge. Franck was born there and received 'a slender education' at its university. The Scottish university system was a closed book to him. The buildings which were used as Glasgow University until 1870 were then nearing completion and were superseding the old fifteenth-century buildings with their Pedagoggy, Arthurlie House and Principal's House. The Principal must have lived in charming, almost rural surroundings. He had a dwelling which included a hall, a great number of rooms, a brewhouse and a garden with a well, and a beehouse. When Franck was in Glasgow the principal was Patrick Gillespie, one of the ministers of Glasgow, who had gained the



THE PROSPECT OF YE TOWN OF GLASGOW FROM YE NORTH-EAST
and (below) THE PROSPECT OF THE TOWN FROM YE SOUTH
(from John Slezer's *Theatrum Scotiae*, published in 1693).



appointment with the support of Cromwell but against the wishes of Zachary Boyd, that earliest of Glasgow 'characters' who wrote 'The Last Battell of the Soul in Death' and a rhymed version of the Bible. The students were taught by the 'regent' system. Each student, on his entry to the College, was assigned to the care of a professor who was his instructor in Greek, Logic, Ethics and Physics until the end of his academic course. In 1657 there were 125 students at Glasgow College.

Economically, Glasgow was dependent mainly on Scotland. The beginning of the American trade which was to make it the tobacco metropolis of the world was yet about fifty years away. We can see what the seventeenth-century Glaswegians traded in by a report made in 1655—a report which must be the first Statistical Account of Scotland. This was made by one Thomas Tucker, a commissioner sent north by Cromwell to arrange for a system of customs and excise with a view to uniting Scotland and England in a political and economic whole. Tucker described the city as '... a very neate burgh towne lyeing upon the bankes of the river Cluyde ... seated in a pleasant and fruitful soyle, and consisting of foure streets, handsomely built in forme of a crosse ... one of the considerabest burghs of Scotland, as well for structure as for trade of it. The inhabitants ... are traders and dealers; some for Ireland with small smiddy coales, in open boates from foure to tenn tonnes from whence they bring hoops, ronges, barrell staves, meale, oates and butter: some from France with pladding, coales and herring ... for which they return salt, paper, rosin and prunes: some to Norway for timber: and every one with theyr neighbours the Highlanders, who come hither from the isles and western parts ... Here hath beene some who have ventured as farre as the Barbados ...'

The Clyde was not navigable for boats larger than skiffs, and large ships could not sail nearer to Glasgow than six miles. The river was full of islets and sandbars and was very shallow but the salmon fishing industry,

commemorated in the city's coat of arms, was still an important part of Glasgow's economic life. Franck remarks on the stipulation by servants and apprentices, tired of a constant diet of salmon in their masters' houses, that they should not have salmon more than three times a week.

No pictures exist of Glasgow before the end of the seventeenth century. Scotland was not a country with a tradition of graphic art and it is not surprising that the first artist to make pictures of the city was a foreigner. He was Captain John Abraham Slezer, a Dutch soldier who came to Scotland in the 1660s and 1670s to help with military arrangements in the Covenanting troubles. He had to move about Scotland a great deal and his quick eye for interesting scenes moved him to sketch many of the 'prospects' he saw. His own artistic ability did not permit of his making pictures good enough to publish so, after a visit to his native land, he brought back an unnamed artist described in his expense account '... ane exterordinary well-skilled painter in the art of perspectives' for 'the drawings of 57 large prospects ...' These 'prospects' were published in a volume called 'Theatrum Scotiae' in London in 1693. Three of the pictures are of Glasgow scenes—a view of Glasgow from the Merchants' Hill (the site of the Necropolis), another of the south river-front of Glasgow from, apparently, Govanhill, and a third of the College.

The view from the Merchants' Hill explains Franck's enthusiasm for Glasgow. All the little city, from north to south, is shown. In the foreground is part of the Molendinar burn, wimpling past the gardens of the prebendal manses which slope down from the Drygate and the Limmerfield. The Cathedral looks, in general outline, much as it does today except that the 'exterordinary well-skilled painter' has left out the exterior of one of its most interesting architectural features—the Crypt. West of the Cathedral stands the Bishop's Castle, its structure not yet fallen to ruin. We see the houses of the High Street and the towers of the College and Tolbooth with,

The Nonsuch of Scotland

further south, a hill too high to be part of the geography of Glasgow. All over the city are trees. As in most of these old engravings of city scenes we seem to be in an eternal afternoon. The picture is black and white but we can easily conjure up the colours of this charming place in our imagination.

The second view shows us the breadth of Glasgow as the first showed us the length.

In the foreground, beyond the hill which was the artist's viewpoint are 'pieced and ploughed' fields which are now covered with the drab tenements of Hutchesontown. On the left is the Great Bridge of Glasgow, built either in the fourteenth or the fifteenth century. McUre, Glasgow's first historian (1736) ascribed it to Bishop Rae in 1350 but, although his ascription has been discredited, the argument is too long to be gone into here. This bridge was then the Western boundary of Glasgow. (The eastern boundary was at the Dowhill in the Gallowgate, the northern at the Stablegreen Port near the Cathedral and the southern the Clyde). Buildings with high-pitched roofs line the north bank of the river and, towering above them is the steeple of the Merchants' Hospital, built in 1659 and now enclosed in the Fish Market. Broad mud-flats line the shore and through them runs the Molendinar at the end of its journey through Glasgow.

The third picture made, or commissioned, by Slezer is of part of the College buildings, completed with Cromwell's money, and the old Blackfriars Church. This church stood to the south of the College and was built by the Dominicans in the thirteenth century.



THE COLLEGE OF GLASGOW (from John Slezer's *Theatrum Scotiae*, published in 1693).

This is the only picture now extant of a Glasgow pre-Reformation church other than the Cathedral. The Blackfriars Church was struck by lightning and burned in 1670 and a new church of a very different style was built a few years later. This second church was known as the College Church until the University removed to Gilmorehill when it was demolished and the congregation transferred to the present church in Dennistoun.

Seventeenth-century Glasgow was a St. Andrews or an Old Aberdeen—a quiet academic place on the fringe of the busy world. It was several worlds away from our own huge, sprawling, cosmopolitan city. It was a good place to live in and one can imagine that one of the reasons which led the far-back founders to settle there on the Strathclyde drumlin was its rural charm. The hill air, the view of the broad Clyde valley, the river, the little streams, the nearness of the Highland mountains, the forests and heaths which lay around it made it a western Arcadia. One could moralise on man's habit of finding Arcadias and then spoiling them.

(The illustrations in this article are from the Old Glasgow Museum, People's Palace, Glasgow Green, open daily 10 a.m. to 5 p.m.; Sundays, 2 p.m. to 5 p.m.)

J. M. REID, author of *Glasgow*

THE VICTORIANS' CITY

GLASGOW, THE city of stone and lime, is a place that is only beginning to be discovered by Glasgow people. Glaswegians like their town well enough—so well, indeed, that it is obviously going to be difficult to persuade many of them to leave it under the 'overspill' plan. They like to talk about its warm heart, its big businesses, its cheerful gallousness, and about what a good place it is to get out of. They used to boast about its trams and tea-rooms. Some of them may even speak proudly (though a little shyly) about its art galleries. They are prepared to admit that it has the worst slums in the world, which happens not to be true. Most are also quite ready to admit that it is a grey, smokey place whose builders had no aesthetic nonsense about them, a place 'practical' to the verge of ugliness, or well beyond this limit: whereas, in fact, it is a town with a very marked architectural quality of its own, perhaps the finest great industrial city of the first great industrial age.

Naturally the rest of the world is not likely to be very well aware of qualities in Glasgow which its own people fail to notice. Now and then someone like Mr. Betjeman comes along with words of praise for Glasgow's buildings; but for the most part strangers who know anything about the architecture of Scots cities have their eyes fixed firmly on Edinburgh, and perhaps Aberdeen. Even the propagandists of tourism in Scotland have scarcely begun to suggest that the country's largest city is well worth looking at.

All this is fairly easily explained. Though a very ancient place Glasgow, in its streets and houses, is essentially a Victorian town. The century immediately before our own is almost always out of fashion, and it is only quite recently that people of taste have begun to admire the things that the Victorians made—their buildings, their furniture, the pictures they liked best. It is probably true that,



PARK CIRCUS

CHARLES WILSON (about 1854)



CEILING OF HOUSE IN PARK CIRCUS

though the Nineteenth century was one of the great ages of world history, it was not one of the greatest ages of art; but appreciation of the best of what it has left us will almost certainly become much more widespread in the next twenty years, and a good deal of the Victorian best is in Glasgow.

Two and a half centuries ago Glasgow was 'the beautifullest little city' in Britain, a place of towers, college-like public buildings, and gardens, with wide streets of high arcaded houses running out from its centre, the Cross. It was not really so very little for those days, when most European towns which now house many hundreds of thousands were smaller than a modern suburb. It was already the second city of Scotland.

Then its merchants found wealth in America and it began to grow crowded. Through most of the Eighteenth Century its houses did not spread far beyond its mediaeval boundaries,

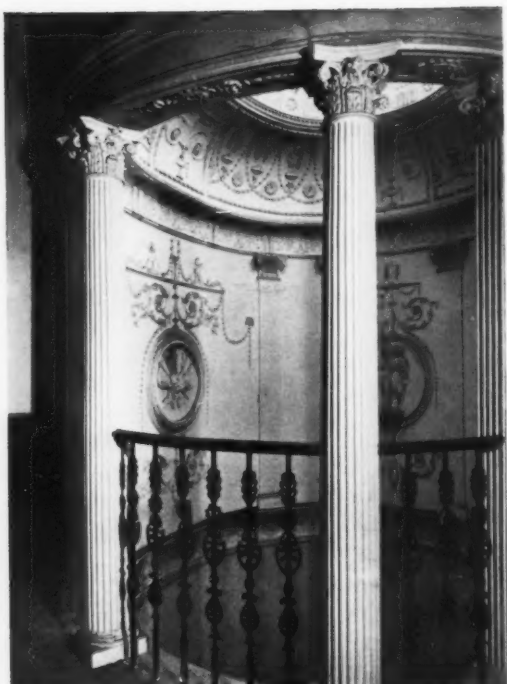
though wealth gave it new buildings, the finest of which, perhaps is St. Andrew's Parish Church. But every thirty years or so its population doubled. When new industries began to be as important as trade it broke out of its old limits into growing suburbs, west, east and south, and a carefully laid out New Town, not unlike Edinburgh's, whose streets climbed the hill from the neighbourhood of George Square to Blythswood Square.

This was an important stage in the development of Glasgow building. The New Town was Georgian, in a simply classical style which usually depends for its effect on the shape and placing of windows and doors rather than on elaborate ornament. The school of architects who grew up in Glasgow and designed most of its Nineteenth Century development had this classical tradition, influenced, no doubt, by the work of the brothers Adam, who were responsible for several buildings in the city



SAM BOUGH, R.S.A.

GLASGOW BRIDGE, 1850
Watercolour, 34 x 45 ins.



GEORGIAN GLASGOW

above
LAURISTON HOUSE INTERIOR
(about 1804)

right
ROYAL SCOTTISH AUTOMOBILE
CLUB (about 1830)

—only one of these, the Trades House, has kept most of its character. The other tradition which they had to follow was that of the three or four storey tenement of flats which was already well-established in Glasgow before the New Town came into existence. This was the typical Scottish form of town housing: it was a Continental pattern rather than an English one.

Unlike most of London's Georgian work, now so much admired, the Glasgow New

Town was built not of brick and stucco but of stone. No doubt this had something to do with the fact that the Glasgow style carried on, gradually modified but without any startling break, right through the Nineteenth Century.

Victorian stonemasons were highly skilled: many a tenement building has little bits of ornamental detail which the masons may sometimes have worked out for themselves. But stone does not lend itself easily to extravagant, meaningless ornament of the kind that was apt to tempt Victorian builders elsewhere who worked with less solid materials. Many early Victorian buildings in Glasgow are still essentially Georgian in their lines, if a little coarser and heavier. As the century went on more pretentious houses were apt to develop bulging bow windows and other unpleasantly assertive factors, but many tenements and terraces have a dignified plainness that is kept from dullness by the pattern of windows and doorways.

David Hamilton was the chief of the New Town architects. Besides houses he designed the present Hutchesons' Hospital and the



The Victorians' City

Royal Exchange (now Stirling's Library). Charles Wilson, who came after him, was responsible for the layout of part of Kelvingrove Park and the terraces overlooking it. Some of his buildings were a little more florid, though not the best of them, such as Park Circus and Trinity College. It is the city of their day which we see in Sam Bough's picture of Glasgow Bridge.

Much more original was Alexander Thomson. His nickname, 'Greek' Thomson, shows that the classical design of his buildings impressed his Victorian contemporaries, but he was quite as ready to take a hint from ancient Egypt as from Greece, and none of his houses or churches was directly copied from anything in the past. Great Western Terrace and the St. Vincent Street and Caledonian Road churches are probably the grandest of all Glasgow's Victorian buildings—nothing quite like them exists in any other city—but his hand, or his influence, can be traced on dozens of mid-Victorian tenements, villas, and commercial blocks. Looked at from the right angle, the front of almost any Thomson building seems not so much a solid wall with windows cut into it as a line of great pillars. Men like James Sellars (St. Andrew's Hall, Kelvinside Academy) and Sir John Burnet carried on this tradition to the end of the century.

The Victorians swept away almost everything that they inherited from the older Glasgow. Two steeples are almost all that remains of the Cross as we see it in John Knox's painting of 1826. This is our loss, but throughout the grey stone streets of the city they have left us many things even more distinctive. A book could be written about their classical or Renaissance churches, often built for the United Presbyterians. The plaster-enrichments (often beautifully delicate) on the ceilings of their handsome sitting-rooms would make another.

Probably such books will be written, sooner or later, perhaps by students from

GREAT WESTERN TERRACE
ALEXANDER 'GREEK' THOMSON (1870)



ST. VINCENT STREET
CHURCH
ALEXANDER 'GREEK'
THOMSON (1857-9)





Above WELLINGTON CHURCH
Left ST. ANDREW'S HALL

T. L. WATSON (1883)
JAMES SELLARS (1873)

other countries who have realised that this is the most complete and impressive Victorian city in the world. Unlike other great and ancient towns, Glasgow is all of a piece, or nearly so, apart from its Cathedral and new suburbs.

Let us hope that before this uniqueness is understood and appreciated we shall not have torn down too much of the best of what the Victorians left us or altered the face of their city too drastically. It is true enough—too true—that the face of Glasgow could do with quite a lot of cleaning. Smoke, our river fogs, and sheer neglect (especially in the years between the wars, when landlords could not afford to keep their property in order) have dulled and scarred stone surfaces that ought to glow in the sun. In the centre of the city Victorian buildings are apt to be huddled among later ones much less well designed. There are tenement streets which can scarcely survive.

But if we allow the best parts of Victorian

Glasgow to be torn down it is exceedingly unlikely that we shall be able to build anything finer looking to replace it. Twentieth century building ought to be so planned that it does not ruin what the nineteenth century has left. Glasgow people who learn to look at their city and enjoy its handsomeness can do much to make sure that it does not lose its character. From that point of view one of the most encouraging things that have happened in our day is the decision of the city Planning Committee to preserve 'Greek' Thomson's strange and splendid church in St. Vincent Street.

The cost of the black and white illustrations of this article has been met by a very generous donation from the National Commercial Bank of Scotland Limited.

GEORGE BUCHANAN

'A GALLOWAY LANDSCAPE'



GEORGE HENRY

A GALLOWAY LANDSCAPE (1889)
Oil on canvas, 48 X 60 ins.

IT HAS long been recognised that George Henry's 'A Galloway Landscape' is the most important document in the history of the Glasgow School of Painters. Painted in the autumn of 1889, it was exhibited at the Glasgow Institute in the early months of 1890, in Munich some months later, and at the Royal Scottish Academy, Edinburgh, in the winter exhibition of 1891-2.

It caused a considerable stir. A 'novel element' had appeared which gained the artist appreciative recognition abroad but dismayed many critics at home. This novel element, however, was not quite new in the work of George Henry. A few brief references

to the artist may help to place him in his period and clear the ground for a reassessment of this important picture.

George Henry was born in Irvine, Ayrshire, on March, 14th, 1858, the son of a brewer. 'I first started drawing in a patent office', said Henry. 'One learns precision from engineering drawings, but there is not exactly scope for originality. And then I did posters, the sort of thing one sees on circuses and music halls, and drew for decorators, and did all sorts of work in connection with wood-engraving, and later with process blocks. Then I studied at the School of Art in Glasgow . . . Did I ever work in Paris? No, never; but I



GEORGE HENRY

HEAD OF HOLY LOCH (1882)
Oil on canvas, 23½ × 35½ ins.

took many flights to Paris to see the methods of work there and look in at Julian's studio . . . When I was in Paris most of our Glasgow men were there, including Lavery and Roche; that was in the years 1883 and 1886, when I worked a good deal at landscape.* An additional point of interest is the fact that, in his early years, he made designs for domestic stained glass.

In 1883 Henry exhibited *Head of Holy Loch* at the Glasgow Institute, where in the preceding year he had made his public debut. Painted in 1882, *Head of Holy Loch* is characterised by a painstaking search for tonal values allied to a deliberate simplicity of expression. The extent of the latter may be gauged by the fact that the clouds are brushed in in two tones, unmodelled white and grey. Greens and browns predominate under a gay blue sky, with sparkling reflections on the water, and a flock of seagulls quietly registering as a focal point in the foreground. He owes practically nothing here to the graphic naturalism of the older Scottish school, but owes much to the cult of values and broad realistic representation which he practised with the group attending the life-class held in W. Y. Macgregor's studio in Glasgow.

During the summer of 1884 he was

*The New Associate of the Royal Academy: A chat with Mr. George Henry in *Black & White*, 9th Feb., 1907.

'A Gallows Landscape'

working at Cockburnspath near Dunbar with Guthrie's group, which included Walton, Crawhall, and Melville who had recently returned from his travels in Egypt and Persia.

In *Playmates*, painted in 1884 and exhibited at the Glasgow Institute in 1885, it is obvious that Henry had fallen a victim, if only temporarily, to the academic naturalism of Jules Bastien-Lepage, who in the 1880's exercised such a dominating influence on painters of the Glasgow School and of the New English Art Club.

At Kirkcudbright in the autumn of 1885 Henry met E. A. Hornel, who was born in Australia in 1864, had spent his childhood in Kirkcudbright, studied at the Trustees' Academy, Edinburgh, and had just returned after two years in Antwerp under Professor Verlat. The close friendship and association which ensued was important for both artists



GEORGE HENRY

AUTUMN (1888)
Oil on canvas, 18 × 15 ins.

and gave rise to the most vital phase in the development of the Glasgow School.

It will be remembered that, in 1888, the evangelising zeal of the militant Glasgow group led it to publish a magazine for the advocacy of its special ideals in art. From June, 1888 to December, 1889 the successive monthly issues of the *Scottish Art Review* provided a sympathetic, and often virile and witty, platform for the dissemination of contemporary views on painting, sculpture, architecture, music and literature. Nevertheless, practical recognition of the movement was not really achieved until the Glasgow Institute Exhibition of 1890.

Unable to resist the claims of these painters any longer, the Institute Council agreed to devote a room to them and their friends. Gallery number 4, called disparagingly the 'impressionist room', was hung by James Paterson, and as well as showing works by Guthrie, Lavery, Henry, Hornel, etc. of the Glasgow School, it included pictures by Sickert, Steer and others of the so-called London Impressionist wing of the New English Art Club.

Local success, or notoriety, in the spring was consolidated by the 'discovery' of the Glasgow School at the Grosvenor Gallery in London in the summer, and crowned with vociferous approval in Munich and Germany later in the same year.

This group success in 1890 coincided with the emergence of Henry and Hornel as leading forces in the movement. In the Glasgow weekly, *Quiz*, of 14th February, 1890, the art critic in a review of the pictures in gallery number 4, wrote thus:—'Among the examples of our local artists which have been



GEORGE HENRY

JAPANESE LADY WITH A FAN (1894)

Oil on canvas, $24\frac{1}{2} \times 16\frac{1}{2}$ ins.

prominently placed here, the pictures by Mr. George Henry and Mr. E. A. Hornel at once arrest attention, from their unlikeness to any other works in the exhibition. In whatever light these pictures are regarded, there can be no denying their originality of style, the peculiarly personal nature of their artistic aim, and method of expression . . . The artists appear to be searching for some new form of

expressing their sense of the beautiful by means of painting, in which the details and facts of nature will merely form a basis upon which the artist can construct the artistic creations of his own imagination and fantasy.'

The critic in the *Scots Observer* of 15th February, 1890 had some misgiving:—'The most challenging canvas in the Exhibition is Mr. Henry's *Galloway Landscape*. Painted with uncommon strength and courage, it is still not quite a success. Its cleverness is conspicuous and it is impossible to shut your eyes to its originality of colour and treatment; but—!'

The *Scotsman* of 18th December, 1891 voiced the general trend of opinion:—'That "impressionism" both in France and in this country has been received with a good deal of mistrust has been due in great measure to the patent eccentricities of its exponents—see No. 309, for example, in the present exhibition (i.e., Henry's *A Galloway Landscape*, then on show at the Royal Scottish Academy)—and also that it was a departure from tradition and convention.'

The general misunderstanding and opposition which ensued at home were later supported by Professor G. Baldwin Brown in *The Glasgow School of Painters*, which was published in 1908: 'There was at one time, in the nineties of the last century, a theory that the qualities to be aimed at in a picture were those of a Persian carpet, that is to say a colour effect without any effort after demonstrative truth. The heresy was short-lived, but it had its classic expression in the *Galloway Landscape* . . . The moment was one fraught with consequences for the movement, which might easily have been turned in the direction of artistic eccentricity.'

Some general observations arise out of my references to the Glasgow and Edinburgh exhibitions of 1890 and 1891-2, respectively. It is obvious to us today that the word 'impressionism' was used as a convenient term of abuse for any form of art which the critic disliked or could not understand. In 1889, when Henry painted *A Galloway Landscape*, impressionism, a term deriving originally from the work of the group led by Monet which

'*A Galloway Landscape*'

exhibited in Paris from 1874 to 1886, was appreciated by few British critics and practised consciously by not a single British artist of any standing.

In neither of the two most important exhibitions of the decade in Scotland, namely the Edinburgh International of 1886 and the Glasgow International of 1888, was any indication given that French Impressionism existed, although in fact one work by Degas was exhibited at Glasgow.

Indeed, practically the only opportunity of seeing the work of the Impressionists in Britain was that afforded by the French dealer, Durand-Ruel, who organised exhibitions in London from 1870 to 1875, and again in 1882 and in 1883, when he was obliged, first from neglect and then from abuse, to abandon any serious effort to capture the interest of British viewers.

That the movement of artistic taste in Britain between 1880 and 1900 was, with few exceptions, retrograde, is amply borne out in Douglas Cooper's brilliant introduction to his *The Courtauld Collection*, London, 1954.

This is all the more interesting since George Henry's *A Galloway Landscape*, which is obviously not an impressionist, but just as obviously a post-impressionist picture, was fully in spirit with some of the ideas being propagated contemporaneously by the rebellious Gauguin and his circle in France.

Henry exhibited two other works at the Glasgow Institute Exhibition of 1890, including a small picture entitled *Autumn*, which is dated 1888. Painted in vigorous synthesizing strokes, with the tree trunks silhouetted against a blue sky and a vermillion hillside, the full force of the design is somewhat weakened by a lack of articulation in the lower left quarter. Of this period in his career, Henry has said: 'I had all my life been trying for strong colour, "tartan" landscape and vivid contrasts.'

There is, however, no slackening of tension in *A Galloway Landscape*. Against a turquoise sky, the rich pasture, so typical of the little knolls of Galloway, is studded with browsing



GEORGE HENRY and E. A. HORNEL THE DRUIDS (1890)
Oil on canvas, 60 × 60 ins.



E. A. HORNEL THE FISH POOL (1894)
Oil on canvas, 17½ × 14 ins.

cattle and orange-coloured trees. The steeply rising hillside, ribbed in sweeping curves by the russet tracks of the cattle, is articulated by the broad navy-blue arabesque of the

meandering stream.

Symbolical of the urgency of the artist's feelings, the complexity of nature is simplified in form and intensified in colour. Traditional perspective is sacrificed in the interest of dominating rhythm, indicative of his interest in Japanese art. This deliberate imposition of artistic motive, so reminiscent of progressive French art of the period, is borne out by Henry's own contemporary criticism: 'It is perhaps wise to remember that painting portraits of places is not art, artistic motive and impulse being of vital importance.'

The continuing close association of Henry and Hornel found expression, in 1890, in two large works of collaboration, *The Druids*, and *The Star in the East*. The former, which depicts a priestly procession bringing in the sacred mistletoe, recalls in its topical choice of subject the incipient Celtic revival in Scotland; in its vigorous breadth of handling, it anticipates the colourful decorations which Brangwyn was to exploit later.

In 1892, as a result of painting a snow scene in the open, Henry contracted rheumatic fever. By February, 1893, however, he felt sufficiently able to join Hornel on an 18 months' visit to Japan, stopping en route in Egypt in order to hasten his convalescence.

Despite the theme and brevity of this article, at least one work by Hornel should be illustrated. *The Fish Pool* of 1894, although rather fragmentary in pattern, is made wholly convincing by reason of the passionate observation and sheer vitality which characterised Hornel's art at this time.

Also painted in 1894, Henry's charming *Japanese Lady with a Fan* already foreshadows, in its concern for delicacy of handling, the change of temper which gradually led the artist to eschew his former course.

Whatever constrained George Henry to abandon a course which seemed likely to win him a significant place in modern painting, Glasgow in the 1890's continued to remain no less conducive to experimental art of a high order. But this was to find expression in architecture, and in a young man of greater genius, Charles Rennie Mackintosh.

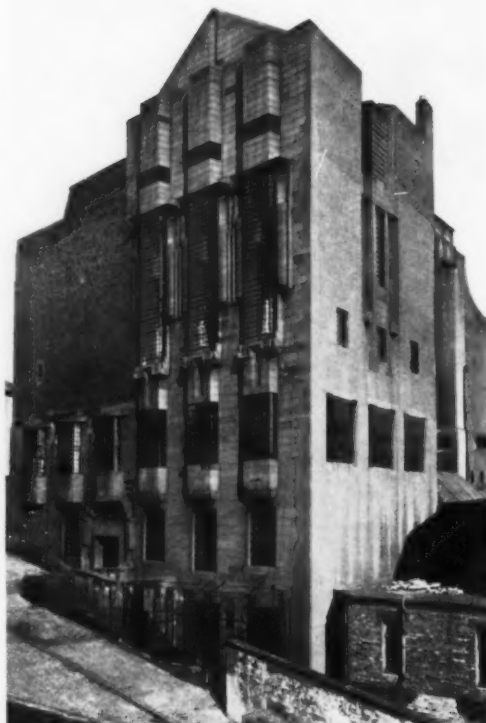
HENRY HELLIER

THE 'GLASGOW STYLE'

IN THE not distant future Glasgow may confidently expect a noticeable increase in the number of overseas visitors who will be coming from far afield to probe more deeply the rare genius of Scotland's neglected poet-in-stone, Charles Rennie Mackintosh.

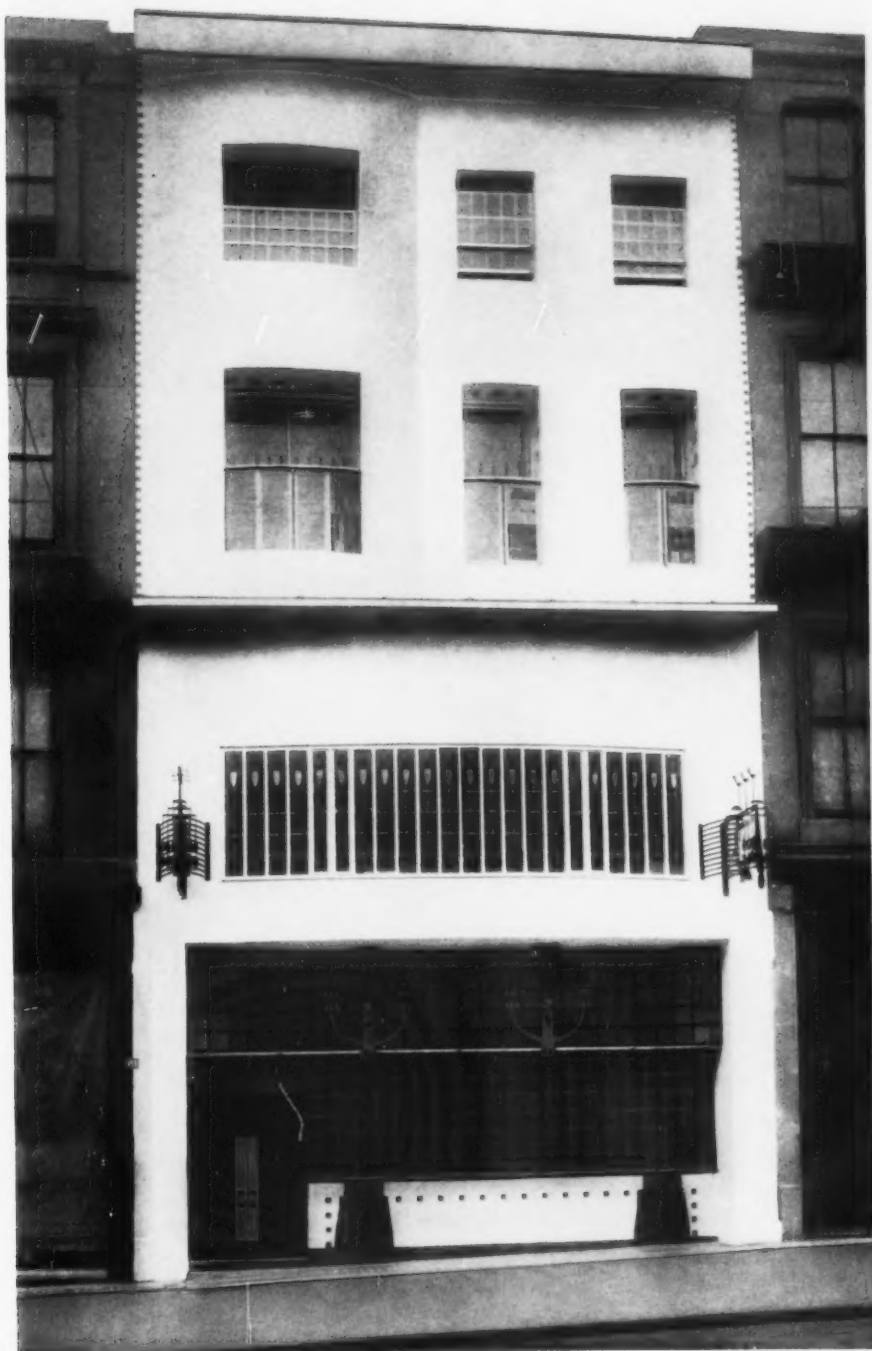
This year, following upon evidence of marked art-nouveau tendencies in European design and decoration, two very important exhibitions, one in the United States and one in France, will focus attention both on his work and on its remarkable influence on twentieth century architecture and interior design. In New York the exhibition will open in the Museum of Modern Art, where he is already represented by works gifted by Glasgow's School of Art and University, and with additional exhibits selected and loaned for it. Later the exhibition will tour some of the principal cities of the United States. In Paris, the autumn exhibition will be devoted to sources of twentieth century art. In this, Great Britain will be represented by the work of Mackintosh—a long-overdue recognition, from this side of the Channel, of his European stature. From sources in Scotland and London, a Mackintosh interior will be devised by London designer, Nigel Walters. That it will have more in common with the finest international interiors of today than with those of his own contemporaries is undoubted. Indeed, in his most successful essays in the field of interior design, Mackintosh anticipated present-day trends by more than half a century. Some effort will be made to have the British (Scottish) Section of the Exhibition reassembled in London after its Paris showing, and it is hoped that further efforts will be made, once again, to draw Scotland's attention to her legacy and responsibilities, by mounting the exhibition preferably in Glasgow.

It is true that lip-service has been paid in

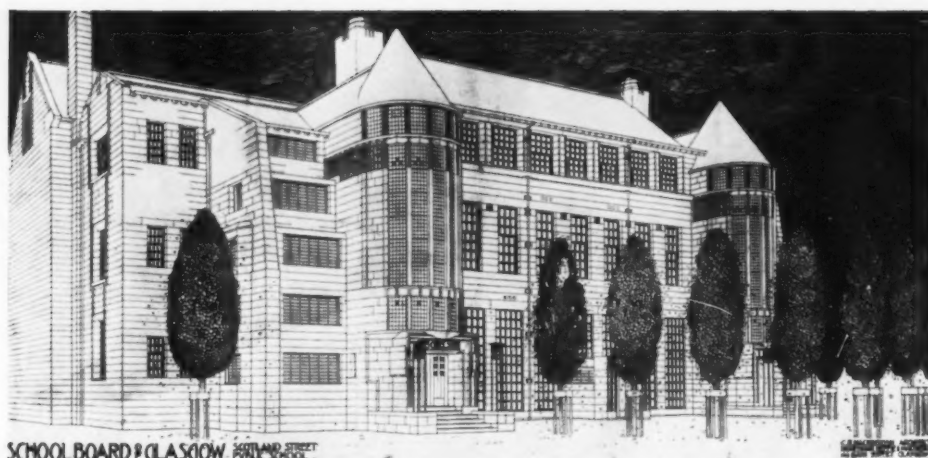


GLASGOW SCHOOL OF ART (1907-9)

recent years to the genius of Mackintosh while, imperceptibly, more and more buildings and interiors have been subjected to moth-balling or to modification—becoming no longer accessible to the visiting student. During the past year Auchinibert, at Killearn, unoccupied for many months and arousing no particular interest in the world of art, finally changed hands. What a superb setting could have been provided for the Burrell Collection, housed economically on the lines of the thrilling 'Louisiana' experiment in Denmark—no dry rot and no smog, and fulfilling, it would seem, all the necessary conditions.



THE WILLOW TEA ROOMS, SAUCHIEHALL STREET (now Messrs. Daly's) (1904)



DRAWING FOR SCOTLAND STREET SCHOOL (1904)

Both here and at Dunglass Castle, which has also changed ownership, 'improvements' will inevitably have been made. One anticipates the next move with growing concern.

It is therefore most gratifying to learn that a suggestion has been made by the Planning Committee of the Corporation of Glasgow to move the famous Scotland Street School to another part of the city where it would function more efficiently, well sited in playing fields and where, perhaps, even the trees to which Mackintosh always paid so much attention might be re-introduced and allowed to thrive. The 'stone-by-stone' removal technique envisaged could be misleading and suggests insurmountable difficulties which would not in fact arise. Providing that the outer shell could be carefully preserved, little would be lost by adding an almost completely new core which is, at the moment, extremely simple in construction and completely devoid of characteristic detail and decoration. If the proposed scheme could be successfully carried out at this stage, and the past record of mutilation halted, a climate might be created in which it might be possible to envisage not only the preservation of that which remains, but the rebuilding of much that has already been lost.

Much good work is being done throughout

Scotland in the preservation and restoration of very old buildings in the towns and villages which are scheduled to be made more attrac-



DETAIL OF QUEEN'S CROSS CHURCH (1897)

The 'Glasgow Style'

tive to the visitor. The Tourist Board might profitably turn to Mackintosh. Eventually there must be a Mackintosh Museum in Glasgow. More and more examples of his work find their way to the existing scattered collections. So far no effort has been made to bring these together under one Mackintosh roof, where the overseas visitor might feel that we in Scotland share his enthusiasm and respect. No guide-book is available either for the many buildings or for the collections of drawings, paintings and designs which, in any case, are housed for the most part in institu-

tions which are virtually closed for the summer months when the demand for access to them would be greatest. Some planning in the direction of co-ordination is obviously indicated.

The Willow Tea Rooms should be restored to their original form to house a comprehensive Mackintosh Collection. Here we could enjoy again the most distinguished facade in Glasgow's main thoroughfare unsurpassed for half a century. Here, too, in the heart of the city it would be conveniently near the master's greatest poetic achievement, The Glasgow School of Art.

WHAT TO SEE IN GLASGOW

THE GLASGOW SCHOOL OF ART, RENFREW STREET

Almost the entire building is open to inspection by arrangement with the Director. Of particular interest is the Mackintosh Museum (containing furniture, cutlery, drawings, paintings and designs, decorative panels, models, etc.) and the library.

THE MARTYRS PUBLIC SCHOOL, PARSONS STREET

THE SCOTLAND STREET SCHOOL

THE QUEEN'S CROSS CHURCH

THE UNIVERSITY COLLECTION, including the Davidson Bequest—the most representative single collection of Mackintosh furniture from his former home, 78 Southpark Avenue, purchased by the University in 1945.

GLASGOW ART GALLERY AND MUSEUM. Small collection of watercolours and several decorative panels.

REMAINS TO SEE IN GLASGOW

QUEEN MARGARET'S MEDICAL COLLEGE, Hamilton Drive (one wing demolished—entire remaining interior 'improved').

DAILY RECORD BUILDING, Renfrew Lane, now used as a warehouse.

THE WILLOW TEAROOMS, Sauchiehall Street (now Messrs. Daly's) Ground-floor facade demolished. Interior incorporated in a large store.

NO LONGER TO BE SEEN IN GLASGOW

'Hous'hill' interior—for Miss Cranston (Damaged by fire and completely destroyed by bureaucracy).

THE BUCHANAN STREET TEAROOMS. Entirely remodelled.

THE ARGYLL STREET TEAROOMS. Entirely remodelled.

THE INGRAM STREET TEAROOMS. Mothballed and used as a warehouse.

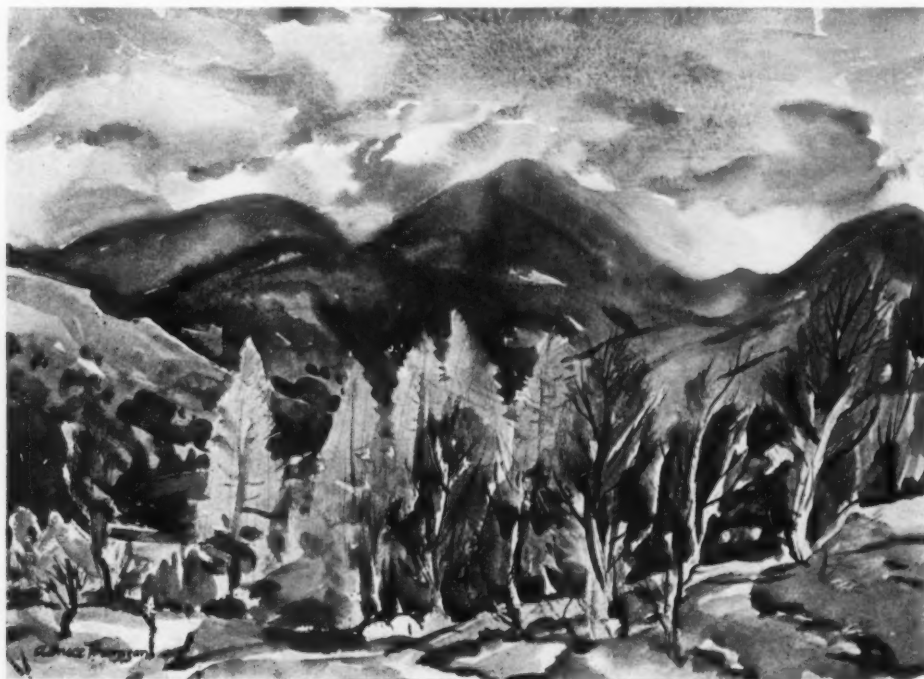
ALASDAIR A. AULD

SCOTTISH LANDSCAPE IN WATERCOLOUR AND DRAWING AT GLASGOW ART GALLERY

FINDING RUGGED mountains, gentle valleys, fertile plains and rocky coast in relatively close proximity, as there is in Scotland, we are not surprised that a desire to record and advertise these scenes and beauty spots has been expressed throughout the years by artists, both native and those from furth of Scotland.

The painters of Scottish landscape in the 20th century not only have the actual geographic advantages but also a long and distinguished heritage of paintings in oils and watercolours to inspire them. The Rev. John Thomson of Duddingston (1778-1840), Alexander Nasmyth (1758-1840), his son Patrick (1787-1831) and Hugh W. Williams (1772-

1829) early realised the beauty of the Scottish scene and for their time exploited it to the full. Later in the 19th century men like J. C. Wintour (1825-1882), Horatio McCulloch (1806-1867), W. L. Leitch (1804-1883) Alexander Frazer (1828-1899) continued to depict their native landscape in all its various moods. William McTaggart (1835-1910) made a fresh approach during the last years of 19th and the first few of the 20th century and his impressionistic style in watercolours—as well as in oils—formed the mould and set the pattern for most of the watercolour landscape painting of recent years. His wonderful ability to depict the shimmering light falling on sea, shore and mountain, and to fill his paintings



A. BRUCE THOMSON

GLEN TILT
Watercolour, 14½ × 20½ ins.



HUGH SCOTT

STEEP HILL, GREENOCK
Watercolour, 22 × 15 ins.



HUGH SCOTT

COUNTRY ROAD, RENFREWSHIRE
Watercolour, 21½ × 14½ ins.



IAN FLEMING

CAITHNESS SLABS
Watercolour, 14½ × 20½ ins.



C. G. BORROWMAN

WADE'S BRIDGE, ABERFELDY
Watercolour, 13½ × 21½ ins.



JOHN REVEL

RAIN, ISLE OF TIREE
Watercolour, 12½ × 17½ ins.

with a rain-washed atmosphere gave to all that he touched a feeling of the very spirit of Scotland. In the late 18th and early 19th century many artists visited this country—notably the Highlands—and a large number of topographical drawings were produced. The accent has since changed—because of the role now played by photography—from this purely topographical approach to a more atmospheric and impressionistic one.

In the collection of drawings and watercolours at Kelvingrove there are many examples of the 19th century and the 20th century which have been collected over the years and there is also an ever growing number of works by modern practising British artists. One of our accession aims is to acquire works that reflect the spirit of present trends in contemporary painting. This of course includes landscape, and it is interesting to find that this branch is still by far the most popular and is one in which the highest general standard is reached. (One needs to go no further than the Royal Glasgow Institute of the Fine Arts Exhibition, the Royal Scottish Academy or the R.S.W. to see the extremely high proportion of landscape).

Among the modern works in the collection, Ian Fleming's *Caithness Slabs* demonstrates perhaps best of all the 20th century approach in this field with an insistence on the abstract qualities and geometrical patterns of fields, plants and slabs. We can almost hear the cold grey wind whistling between the giant slate slabs that shelter hemlock growing at their base. *St. Monance Church* by the same artist is an interesting version of this often painted building. In contrast *Wade's Bridge—Aberfeldy* by

Scottish Landscape at Glasgow Art Gallery

C. G. Borrowman with its bright sunlight and mottled shadows gives us the promise of new lands and undreamed of vistas over the high hump-backed bridge with its historic connections!

Moving to the west coast there are several examples which show us our lovely scenery in more adverse conditions! *Rain—Isle of Tiree* by John Revel shows the island of the inner Hebrides with its soft silver sands being pounded by the heavy Atlantic breakers under leaden skies. A delicate work with large broken washes and subtle colour changes of blues, brown and greens, it demonstrates the power and depth that can be developed in this medium. Much of McTaggart can be found here.

Three works by Tom Shanks *Eigg from Ardtoe*, *Standing Stones*, *Tobermory and Entrance to Carradale*, *Kintyre* are perhaps more topographical with their sharply delineated and careful construction of natural features. The first of this trio gives an exceptionally good idea of the rocky coastline so typical of Moidart.

It is interesting to compare this drawing with T. S. Halliday's *Kinshauldie*—the flat wet sands and gentle landscape so effectively suggested by large sweeping washes with all the drawing suggested by tone and colour. The standard of workmanship in this watercolour compares favourably with the work of J. C. Wintour and Hugh W. Williams.

The varied aspects of Hugh Scott's work in

watercolours are illustrated in two examples in the collection, *Steep Hill—Greenock* and *Country Road—Renfrewshire*. The former's sharp meticulous style is suited to the

(contd. on page 29)



T. S. HALLIDAY

KINSHAULDIE
Watercolour, 13½ × 27½ ins.

ANTHONY BROWNING

EARLY MOTOR CAR MANUFACTURE IN GLASGOW

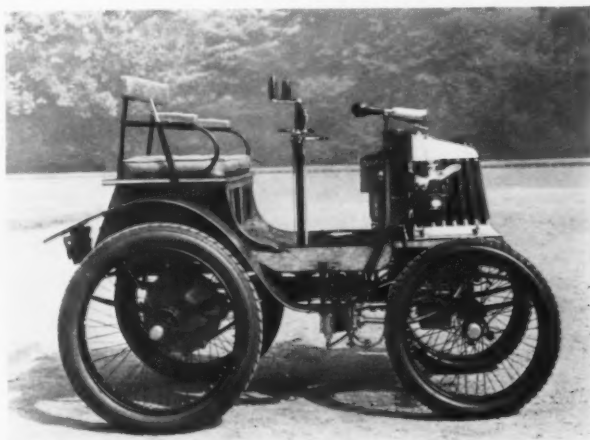
THE CITY of Glasgow has been famous for nearly two hundred years as a great centre of shipbuilding. The industrial importance of the area, however, has not by any means been confined to sea transport. Land transport has also had its part to play, while more recently engines for aircraft have been manufactured in neighbouring Hillington and East Kilbride.

Land transport has indeed played a big part in the development of Glasgow, both as a commercial and an industrial city. First should be mentioned railway locomotive building at Cowlaers, St. Rollox and Springburn, which will be forever remembered for its connection with names like Neilson, Reid, Sharp, Stewart, and Henry Dubs. Secondly, consideration might be given to the world renowned tramway system, now so fast disappearing from the streets. The tramway started as a private company in Glasgow in the seventies. The service was taken over by the Corporation in 1894 and electrified a few years later. For many years the Corporation transport system was one of the finest in the world, and students came from near and far to study the efficiency of the widespread and economical tramcar service in the city.

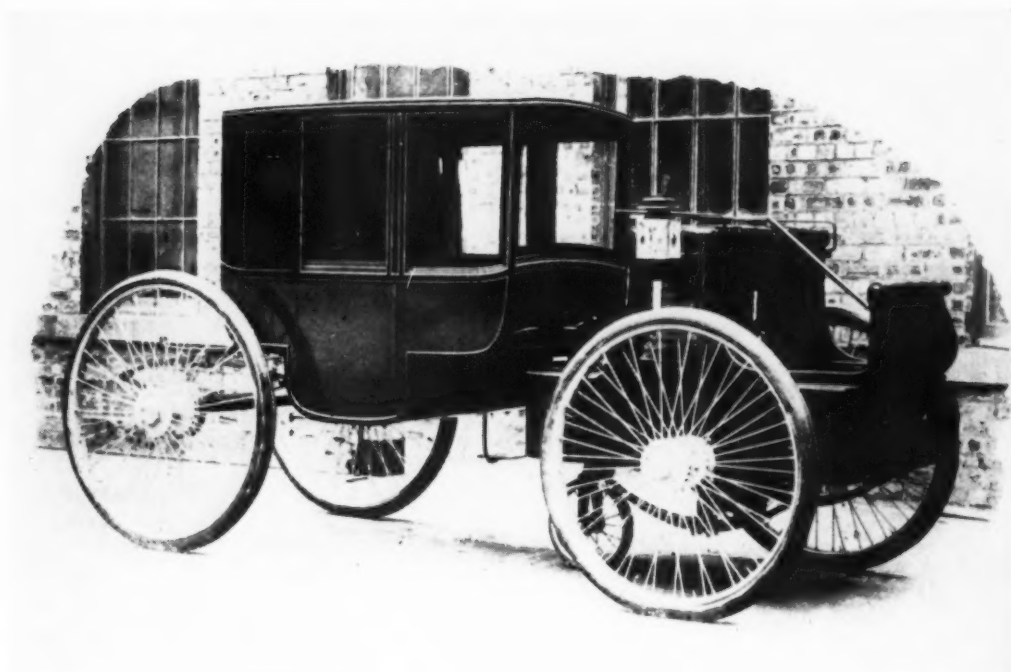
In recent months there has been considerable speculation about the re-introduction of the motor car industry to Scotland. It is well known that cars have been made in this country in the past, but it is perhaps not widely realised that Glasgow itself had considerable influence on the early motor car in Britain. In all, it is possible to list nearly fifty north of the border companies—mostly rather small—which have made cars or



THE ORIGINAL ARROL-JOHNSTON c.1896
(From a photograph taken in 1899)

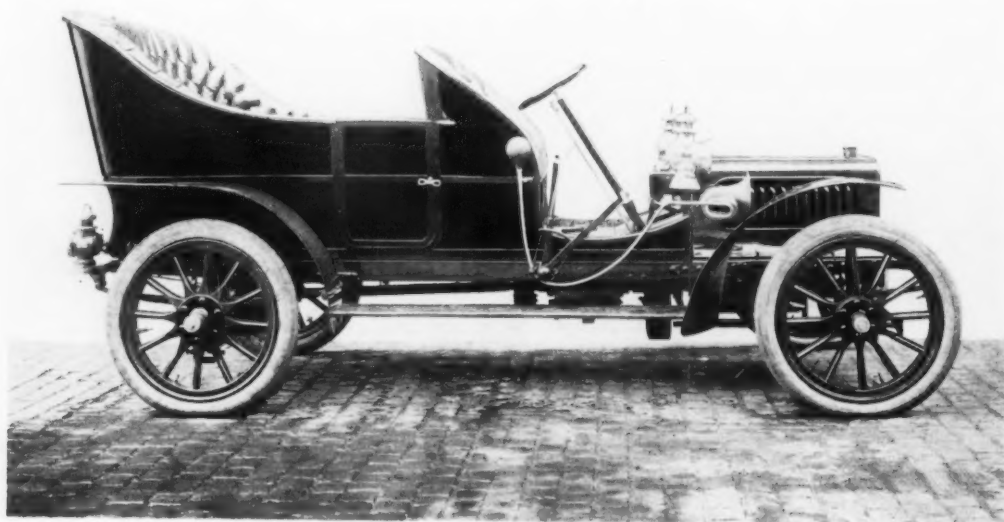


EARLY ARGYLL VOITURETTE, 1900 Built at Hozier Street, Bridgeton



MADELVIC ELECTRIC CARRIAGE, 1898

An unusual car from Edinburgh



THE KELVIN, 1905

BUILT AT FINNIESTON STREET, GLASGOW

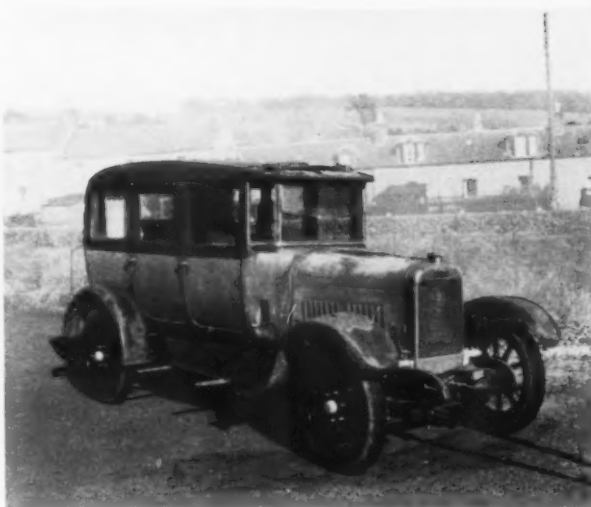
Early Motor Car Manufacture in Glasgow

commercial vehicles. No less than about twenty of these began in Glasgow, including the most important. These were the three A's—Argyll, Arrol-Johnston and Albion.

Argyll Motors was founded by Alexander Govan in Bridgeton in the year 1899. This firm had a high reputation for reliable workmanship over a considerable number of years, and when it occupied the new factory, specially built in nearby Alexandria, the output of cars was, for a while, the largest in Europe!

Arrol-Johnston started its history in Camlachie, possibly as early as 1895, when George Johnston built his first car. It will be noted that this was contemporary with the founding of Lanchester's, the oldest car company in Britain. Arrol-Johnston's also left Glasgow in the quest for more space, first they moved to Paisley and later to Dumfries.

Albion was founded a few years later in December 1899. The founders had worked with George Johnston for a number of years,

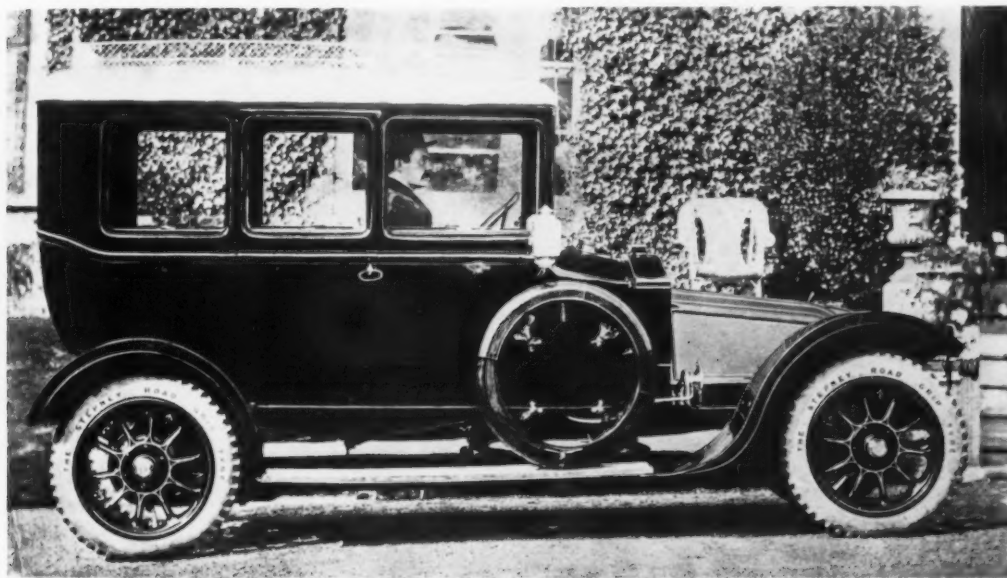


ARROL-JOHNSTON SALOON, 1925

Built in Dumfries

and now decided to have their own concern in Finnieston Street. Later the company moved to Scotstoun in the west end of the city, where it is still to be found. Production, however, has been confined to commercial vehicles since 1914.

Other A's include the Ailsa, Athole and



ARROL-JOHNSTON 23.9 h.p., 1911

A.B.C.—the All British Car Co.—the latter was another venture started by George Johnston in 1906 with a capital of £250,000, but it only lasted two years.

Beardmore, a well-known Glasgow engineering company, entered the car business for a short spell after the first world war, and built high-quality sports cars in the Anniesland district.

The Cassell fitted with a French engine was manufactured for a few years after the beginning of the century and the Bothwell Street company advertised cars ranging from 6½ to 24 h.p. in 1903. These were known by the name Cassel in the small range, while the larger vehicles were called Cassell!

In the heavy commercial field Albion have not been alone. Names such as Halley, Scotia, Sentinel, and Stewart-Thornycroft, all spring to mind.

The Bergius engineering company, well known for the Kelvin marine engine and still very active, brought out a motor car about 1905. This was also called the Kelvin, and was made when the company had premises in Finnieston Street, formerly occupied by Albion.

The Renfrew of 1904, the Victoria of 1906, the Rob Roy of 1922, and the Scotsman of the same year were all makes of car with but short histories of production. The latter should not be confused with the Scotsman made by another company in Edinburgh from 1930-32.

Wm. McLean of St. Vincent Street who was agent for Darracq cars, and B.S.A. motor cycles also made his own vehicles. These ranged from a 3½ h.p. motor cycle to a 16 h.p. car, which was described in an advertisement of 1904 as a 'pretty vehicle'.

The famous company of Stirling's Motor Carriages had their main business in Hamilton and in Granton. There was also a works in Glasgow where bodies were built on to Daimler chassis 'by the fifties'. Stirling, incidentally, had the first Glasgow showroom for motor cars, which was situated in Sauchiehall Street.

In this brief review of car manufacture in

Early Motor Car Manufacture in Glasgow

Glasgow it has not been possible to give a detailed description of any of the cars produced. Only a few of the companies mentioned were able to make cars in large numbers, but in nearly every instance the quality of work was of the highest order. In fact therein lay the undoing of several companies which tried to do too much on limited capital. One model of a Glasgow car, the Kelvin, of which only a dozen or so were made, was described as 'Silent, Simple, Elegant, Elastic, Reliable, British Built and Best Value'. The Scottish manufacturers certainly thought big. Argyll Motors at one time had a production of seven basic models for which no less than twenty-nine body styles were offered, every part being hand fitted.

In their early days, Arrol-Johnston are reputed to have specified up to thirty coats of varnish on the body-work of their vehicles. Scottish cars were naturally sold in quantity north of the border, and many went to England and further afield where they enjoyed a well deserved reputation for reliability. Argyll perhaps made the biggest impact outside the country, due to their foresight in opening a large London showroom. Scottish cars have also made their contribution to motor sport, from the very early days when J. S. Napier drove for Arrol-Johnston in races and reliability trials, and Argyll also entered long distance events. More recently the Ecurie Ecosse has carried the St. Andrew's Cross to victory at Le Mans and elsewhere with their specially prepared Jaguars.

Today, we read of efforts to secure part of the English motor industry. If one company . . . perhaps Argyll . . . had stood the test of time how different this story might be.

(We are indebted to Mr. R. Thomson for the loan of the photograph of The Original Arrol-Johnston, c.1896, and to Mrs. M. J. Thomas for the photograph of the Arrol-Johnston Saloon of 1925. The blocks of the Madelvic Electric Carriage, 1898; The Kelvin, 1905, and the Arrol-Johnston, 1911 have been very kindly lent by Messrs. McKenzie Vincent and Co. Ltd.)

Scottish Landscape at Glasgow Art Gallery—continued from page 24
 portrayal of this historic town and its buildings.

Spring in Scotland is a beautiful time and no more so than in the district of Blair Atholl, north of which is Glen Tilt, the subject of A. Bruce Thomson's delightful watercolour. The flame-like trees bursting with a new year's growth dispel any doubts that the dark clouds may give about the arrival of summer in this lovely glen.

To mention all the works dealing with Scottish Landscape would be impossible in this short article, but some cannot be excluded. *Benderloch, Achnacree Moss* by Kate Cameron and *Tulliallan Forest* with their wide sweeping views suggested by deft brush strokes; *Winter Afternoon, Aberdeen* by Alexander Burns and *Trees—Dalvey, Morayshire* by Gordon Archibald show two North-Eastern views in very different climatic conditions; these and others by A. McMorland, W. G. Gillies, J. Maxwell, A. E. Borthwick, G. F. Moules, Frank Adcroft and W. P. Vannet give a fine range of styles and methods of approach.

Scottish Studios made the blocks

Only by our hands is it possible to let many thousands of people see reproduced on these pages the works of art that the Art Galleries contain. And it is no simple matter to create, in a space of perhaps only $\frac{1}{16}$ extent of the original an exact replica of the paintings in miniature.

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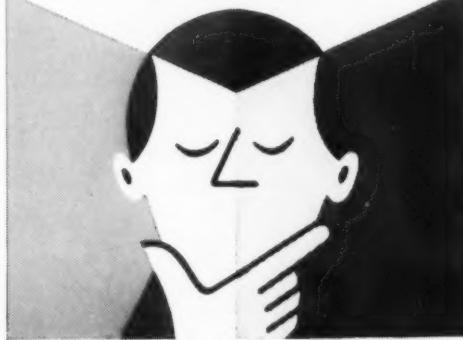
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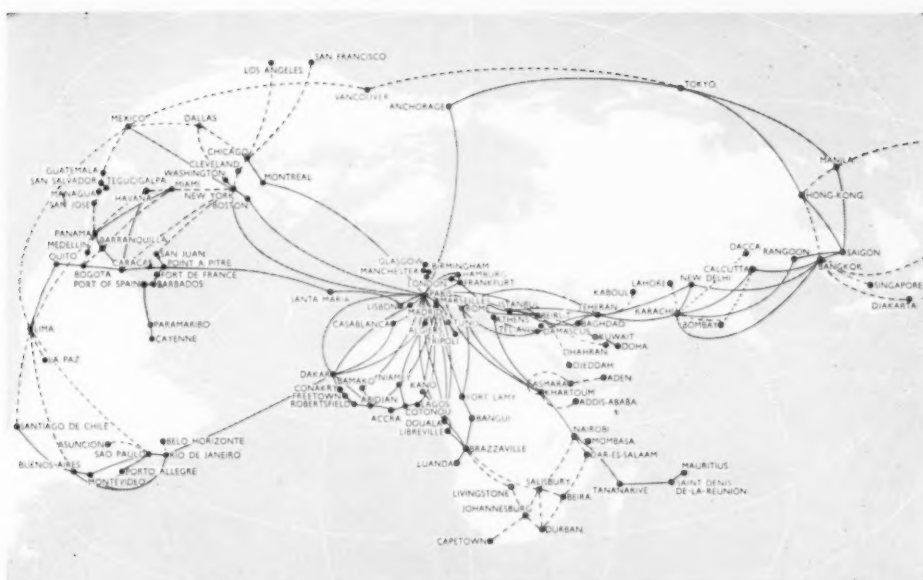
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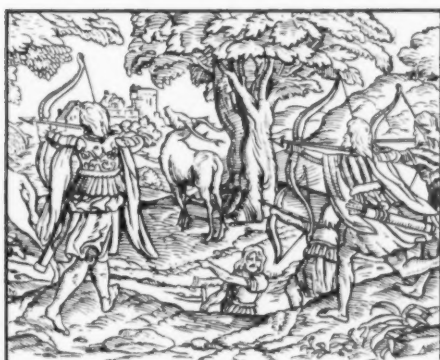
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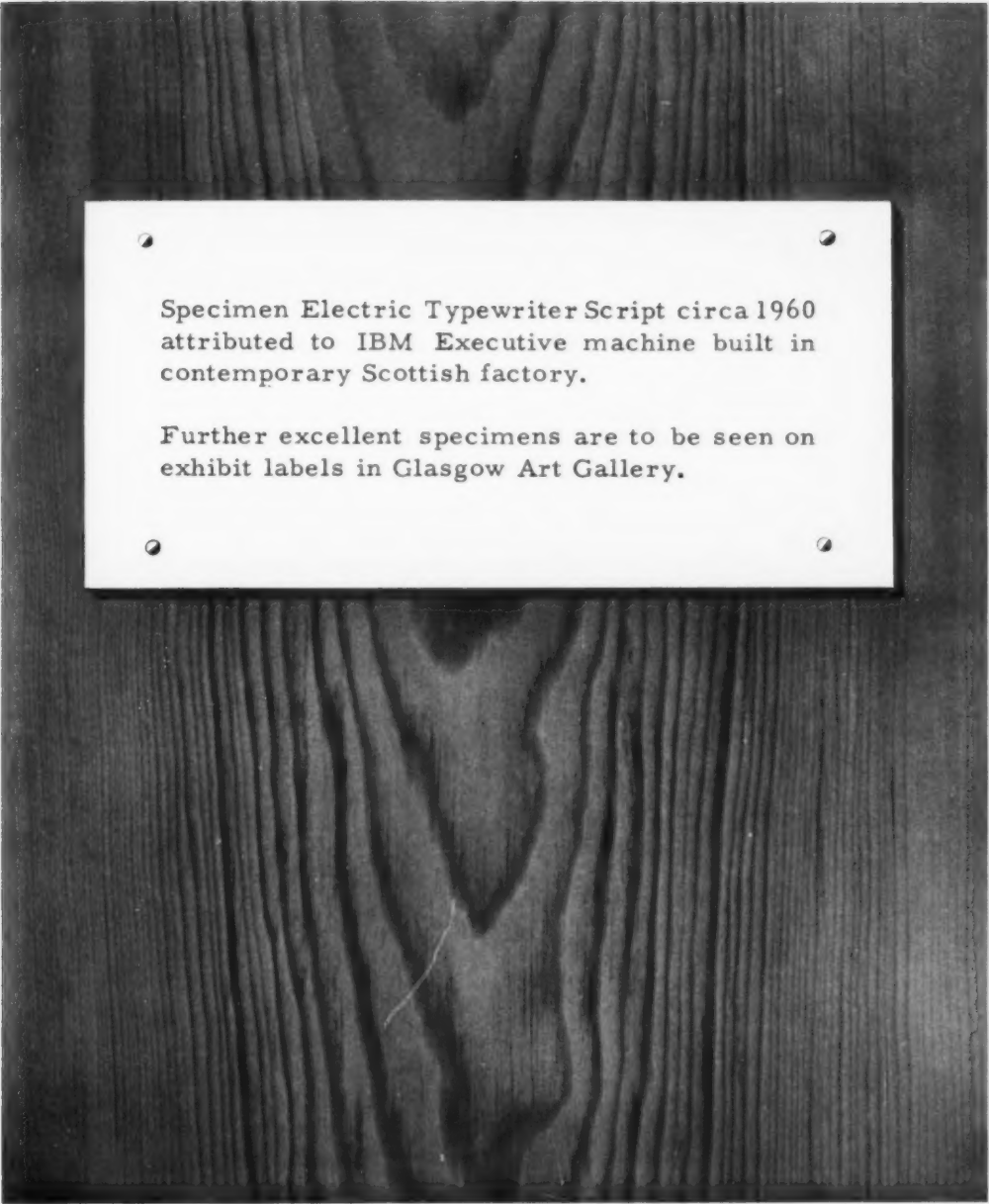
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